

# KSOR GUIDE

to the  
arts

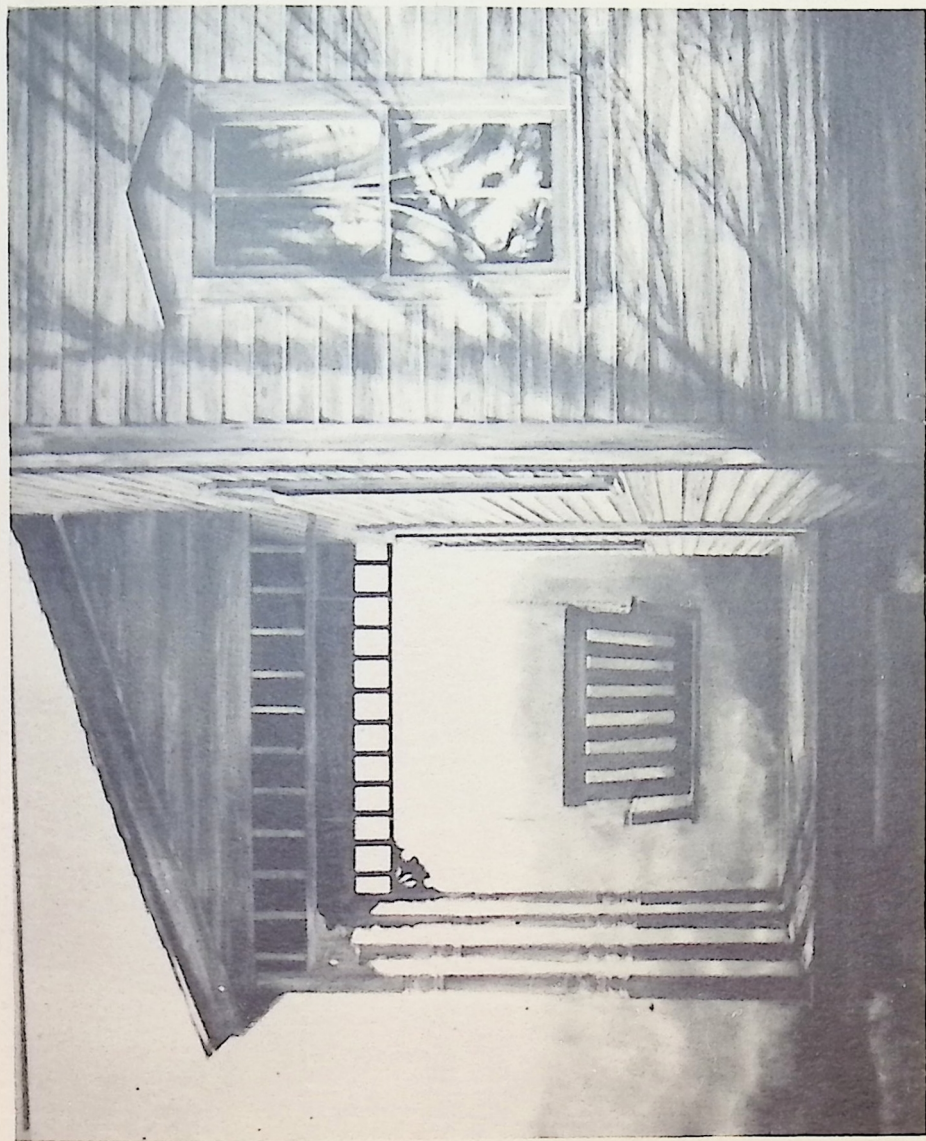
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"The Swing"

Acrylic

Harriet Rex Smith

May 1979





**The Bay Window, yin and yang, Acrylic**

**Harriet Rex Smith**



# KSOR GUIDE

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## to the arts

The KSOR GUIDE is published monthly by Southern Oregon State College, 1250 Siskiyou Blvd., Ashland, Oregon 97520, with funds from subscribers, advertisers and grants.

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**Covers:** Paintings by Harriet Rex Smith

**Artwork:** Joelle Smith, Ellen McMahon

# KSOR STAFF

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Ronald Kramer - Director of Broadcast Activities

Howard LaMere - Acting Operations Manager, Production Director (1st Concert, Sunday Supplement, Vintage Radio)

David Maltby - Station Manager (Live from the Vintage Inn, Lithia Springs Special)

Nelson Davis - Children's Programming Director (Beyond Personal Limits)

May Lemons - Public Affairs Director (Learning About Learning, Women Now, Common Ground)

John Stafford - Guide Editor

Joe Kogel - Assistant Program Director (Words and Music, 900-Seconds, Cookie Jar, Talk Story, Sunday Supplement)

Jean Francis - Office Manager

John Patton - Engineer

Janet Joy - Traffic Director (Music Hall, FM Rock)

Bill Marcum - News Director

John Dowling - Broadcast Assistant

James Otey - Photojournalist (Lithia Springs Special)

GUIDE STAFF: Judy Davidson, John Dowling, James Otey

## ANNOUNCERS

David Pinsky (FM Rock)

Jim Noxon - (Jazz Continued, Jazz)

Scott Gray, Mike Johnson, Dan Dodds (Chatterbox)

Marie Wise - (Music Hall)

Doug Cooper - (Learning About Learning)

Patrick Hall - (Music Hall)

Zachari Browne - (Jazz)

Mike Bastinelli - (Raider Roundup)

Mindy Barnett - (FM Rock, Siskiyou Music Hall)

Jeff Cassim - (Music Hall)

Samizdat - (Music Hall)

Mike Bastinelli, Jan Feeney, Rick Jacobs - (KSOR Information Service)

Paul Maney, Phil Thompson  
(Studio Announcers)

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## Staff Profile

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"Radio broadcasting is a personal expression of myself." That's how Janet Rhiannon Joy feels about her duties at KSOR.

Born in Glendale, California in 1957, Rhiannon spent her first thirteen years in southern California until her family moved to Monterey in 1969. In high school she took up percussion instruments and played drums with local rock groups.

By 1975, Rhiannon began to tire of big cities and foggy weather, so under a suggestion from her sister, she moved to Ashland. In 1977 she enrolled at Southern Oregon State College as a music major.

That summer, Rhiannon's love for record albums lead her to KSOR's record library where she took up duties cataloging, indexing and checking in classical records.

As fate would have it, the job of traffic director opened up several days later and Rhiannon came aboard.

The duties of traffic director involve the coming and going of all records and tapes, assuring that all of the correct programs get aired when they're supposed to, and correcting the program logs.

She eventually took classical and rock shifts and discovered that she had an affinity for that type of communication.

In the future Rhiannon would like to become a program director of a progressive FM station to expose good rock and jazz that is not necessarily well known. "That, to me," she said "would be an ideal self-expression."

BY JAMES OTEY



# From the Director's Desk

## Students Play a Vital Role

As I have often stated, KSOR's responsibility is presenting the highest quality public service for you of which we are capable. And yet, housed upon the campus of Southern Oregon State College and utilizing students, in part, to produce our programming, we obviously perform an important instructional service in training students for careers in mass communication. Sometimes our preoccupation with our major responsibility for operating this station focuses my comments to you so narrowly that we tend to unduly ignore our student personnel.

In all of this we walk a very narrow and carefully defined path. Sometimes personnel on KSOR's staff who are here to learn draw your critical comments. And I confess that I, too, occasionally anguish over a name which is mispronounced or some other audible flaw. But everyone is here to learn, and we all continue to do so in the ever-changing world of radio, and by definition our student personnel have a little more to learn than our professional staff. And so when our students do draw attention it is often to correct rather than praise.

As we near the end of an academic term, and for some of our seniors the end of their college career, I wanted to offer a few comments about our student personnel about whom many of you know far less than our full time staff.

Were our student personnel not a part of KSOR's operation, KSOR would exist—and that is all. We have the capability of operation 18 hours a day, and spinning records without our students. It is unlikely, in a community of this size, however, that we could ever assemble a full time staff which equals in both quantity and dedication the total labor force which now supports our operations. It is heavily our student personnel who make it possible for KSOR to produce live music programs, dramas, a variety of public affairs programs and to develop the energies which support the KSOR Listener's Guild New Year's Eve Party, appearances such as the Oregon Symphony's, our fund-raising Marathons and myriad other events. And so in many respects it is our students who have built KSOR into what it has become. Were it not for their energy and determination during our years of growth, this station would not exist in its present context.

It is our belief that KSOR needs to be, and is, operated in as fully a professional manner as possible. And it is our belief that students who learn to operate within that setting will be successfully prepared for a career in mass communications. In the past four years considerable numbers of students have passed through our studios as part of their instructional experience at Southern Oregon State College. And in a highly competitive industry such as broadcasting I am pleased to identify as many names as I can recall of the "KSOR Honor Roll"—students who have gone on from KSOR to employment in radio, television or related industries. For any inadvertent omissions, of which I am certain there must be some, I apologize. All of these talented folks have left their mark on KSOR and, we trust, profited from the experience. We salute them:

Ellen Bernstein  
 Ken Boettcher  
 Jim Chesky  
 Bill Crawford  
 Deanna Dvorak  
 Gary Gerber  
 Gary Gross  
 Joe Hawk  
 Howard LaMere  
 Greg Luce  
 Terry McLeod  
 Mike Moran

Hal Owen  
 John Richardson  
 Richard Ross  
 Bruce Seymour  
 Dennis Sherwood  
 India Sherwood  
 Brent Smith  
 Steve Spizer  
 Jenny Tompkins  
 Sig Unander  
 Rich Vandiver  
 Brian Wood

RONALD KRAMER





# Coloring Oregon Wildlife

BY JOHN STAFFORD

An Ashland biological illustrator has created an absorbing educational poster.

Ellen McMahon has a dual professional identity that gives her an unusual skill. She has educated at the University of Wisconsin and at SOSC as a biologist. She taught a biology lab this past winter at the college, and has worked on two National Science Foundation studies -- on bats and on the Great Blue Herons. She has studied the feeding habits of insectivores -- bats, shrews, and frogs -- for the past two summers in the field. 'This summer she will be studying small mammals for the U.S. Forest Service. Obviously she knows her Oregon animals.

But Ellen is also an artist by training and proclivity. Her work has appeared here in the GUIDE before, and readers may remember human figures, plant life, and of course animals. And she has an idea for combining the two fields that is now helping her support herself.

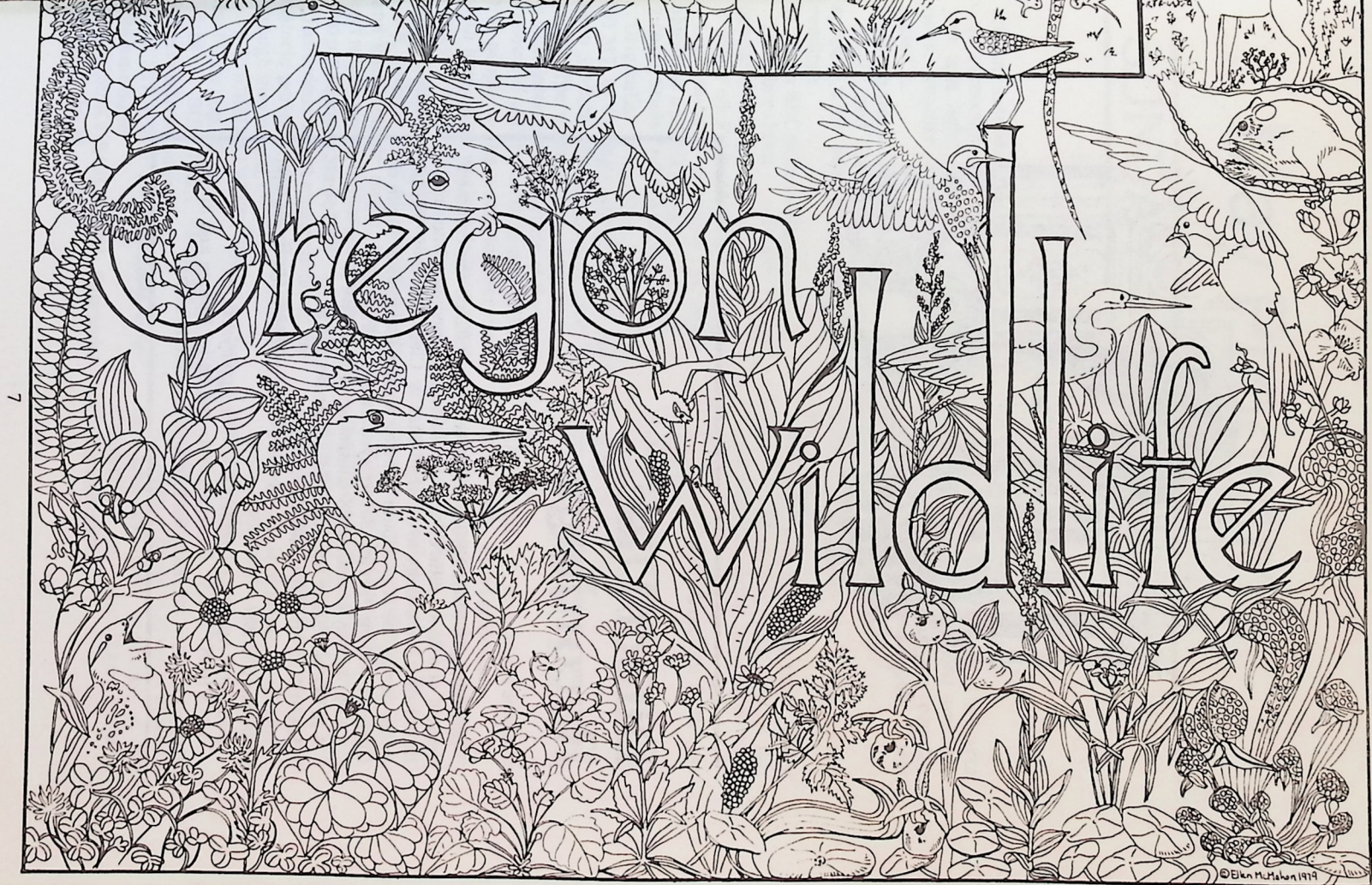
A year ago, McMahon spent the winter on Cape Cod, near her family's Boston home. She was offered the chance to support herself drawing color-in posters of several subjects -- she completed four: Jungle Animals, Cape Cod, Butterflies and Wildflowers, and Tropical Fish and Coral. Each is a sort of "coloring book for adults," with highly detailed outline drawings to be colored in with pencils, felt-tip pens, or water-colors. All were distributed only in the northeast.

Now, after over 150 hours of designing, research and two days of drawing, Ellen has now produced a 30 by 40 inch outline poster entitled "Oregon Wildlife." The work includes a myriad of Oregon plants and animals, superimposed on an outline map of the state, with positioning of each subject in correspondence to its natural geographical habitat. "It's biologically accurate," says McMahon. "The plants are all authentic, and the animals are all distributed in the appropriate parts of the state." As an added bonus, each poster includes a numbered key to identify all the animals and plants.

Thus far, McMahon has had good fortune in marketing her product. Locally, the poster is available at Peacock Emporium, the Tree House, Rexall Drugs and the SOSC bookstore. On a recent trip north, she was able to sell several hundred posters in Eugene and Portland. She also hopes to sell several hundred posters at such places as Sea Lion Caves, Oregon Caves, and Crater Lake. The poster sells for \$3.

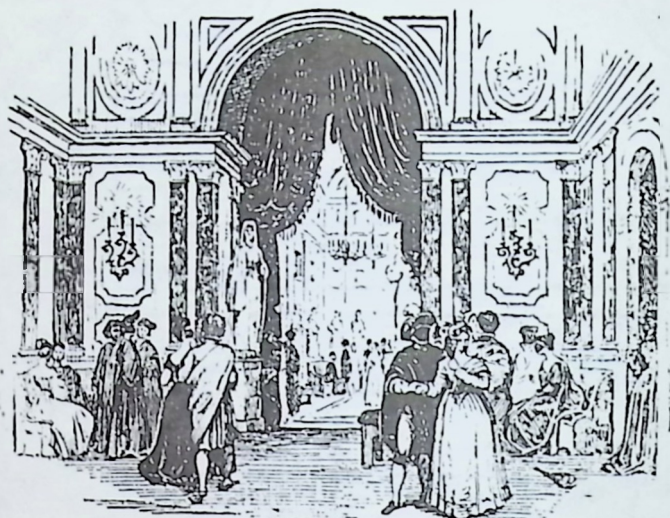
Special orders, questions or other communications should be addressed to the artist: Ellen McMahon, P.O. Box 841, Ashland, OR 97520.





# Oregon Wildlife





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## Direct Disc Recordings

Beginning in May, KSOR is pleased to announce the commencement of a new feature: direct disc album preview. Since most direct disc recordings are either Jazz or Classical, they will air either during the Jazz Album Preview Friday evenings at 10 pm or Classical Album Preview Saturday afternoons at 3 pm.

5-4 Fr. Aire by Mannheim Steamroller—Fresh Aire II

5-12 HOLST: Suite No. 1 in E-flat; Suite No. 2 in F

HANDEL: Music for Royal Fireworks

BACH: Fantasia in G. Friedrich Fennel conducts the Cleveland Symphony Winds

5-18 Peter Appleyard presents—Peter Appleyard

5-26 PROKOFIEV: Excerpts from the ballet *Romeo and Juliet*.  
Erich Leinsdorf conducts the Los Angeles Philharmonic.

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# May Programs

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## SUNDAY

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### 8:00 am Ante Meridian

A cornucopia of morning chatter, jazz and light classical music, with news, weather and community notes tossed in.

### 10:00 am Words and Music

Early and Baroque music interspersed with poetry and dramatic readings.

### 11:30 am BBC Science Magazine

Late-breaking science news; produced in England.

### 12 noon Folk Festival U.S.A.

Live-on-tape concerts of blues, bluegrass and folk music.

### 2:00 pm Studs Terkel Almanac

Originates from fine arts station WFMT in Chicago where Terkel has been producing the program for over 25 years. The content may vary from a tribute interview with some of the most renowned artists, writers and influential people in the world to interviews with blue collar workers talking about their own experiences.

### 3:00 pm Sunday Supplement

An in-depth look at various artists and ideas: ethnic music, poetry, concert music, prose, humor, essays, etc.

### 4:00 pm Siskiyou Music Hall

Recorded concert music spanning the historic periods from the Renaissance through the present.

5-6 RACHMANINOFF: Sonata in B-flat Minor, Op. 36

5-13 A. SULLIVAN (&GILBERT): Selections from *Iolanthe*

5-20 STRAUSS: *Le Bourgeois Gentlehomme* Suite

5-27 RIMSKY-KORSAKOV: *Capriccio spagnolo*, Op. 34

### 6:30 pm Voices in the Wind

A weekly omnibus of the arts. Material from NPR stations and free-lance producers across the country. Hosted by musician and author, Oscar Brand.

### 7:30 Concerts of the New York Philharmonic

Recorded performances from Avery Fischer Hall in New York City. A different guest conductor is featured each week.

5-6 PAISIELLO: Overture to *Barber of Seville*

PROKOFIEV: Symphony No. 2

Works by Johann STRAUSS Jr. and SHOSTAKOVICH.

Gennady Rozhdestvensky, conductor.

5-13 S. TANEYEV: Symphony, C Minor

RACHMINOFF: Paganini Variations

SCRIABIN: *Poem of Ecstasy*

Gennady Rozhdestvensky, conductor, Viktoria Postnikova, pianist.

5-20 MAHLER: Symphony No. 6

Claudio Abbado, conductor.

5-27 WALTON: *Capriccio burlesque*

SAINT-SAENS: *Le Rouet d'Omphale*

BEETHOVEN: Symphony No. 1

PROKOFIEV: Suite from *Romeo and Juliet*

Andre Kostelanetz, conductor; Abbey Simon, pianist.

### 9:30 pm Jazz Revisited

A history of the first 30 years of recorded jazz, 1917-1947, produced at the University of Michigan. Hazen Schumacher hosts.



### 10:00 pm Jazz Continued

Locally produced discography of jazz artists who shape the direction of America's musical art form. Presenting a different individual each week in a program containing life histories, quotations and a lot of music.

5-6 HERBIE HANCOCK: Popular pianist for bop to pop. The program will center on the artist's work with Miles Davis.

5-13 BERNIE SENENSKY: Canadian artist unfortunately unpromoted and unknown. His compositions and playing are like a mix of McCoy Tyner and Bill Evans.

5-20 WILLIAM EVANS: One of the most gifted musicians in jazz today. He has contributed to everyone's style. "Billy the Kid."

5-27 RICHARD BERIACH: Talented young East coast pianist. Richie's work with Dave Liebman and lookout form delineated contemporary jazz improvisation.

### 10:30 Weekend Jazz

Swing, be-bop, traditional, free, modern, fusion, Dixieland and all the rest.

### 2:00 am Sign-Off

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## MONDAY

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### 8:00-9:45 Ante Meridian

### 9:00 am Calendar of the Arts

### 9:15 am ABC News

### 9:45 am European Review

Correspondents report on various facets of the European scene.

### 10:00 am-3:00 pm First Concert

A program of classical music drawn from the various style periods of musical history.

5-7 BRAHMS: Sonata in C Minor, Op. 38

5-14 ORFF: Carmina Burana

5-21 TELEMANN: Die Landlust

5-28 IVES: Songs (Fischer-Dieskau, baritone)

12:15 pm KSOR Midday News, ABC News, In the Public Interest, Air Quality Report, Calendar of the Arts

### 3:00 pm Festival of Flanders

### 4:30 pm Chatterbox

Plays, skits and stories for children, written and produced locally

### 5:00 Downtown Jazz

Live-on-tape jazz concerts from the Statler-Hilton, Buffalo, New York.

### 6:00 pm KSOR Information Service

### 6:15 pm ABC News

### 6:19 pm Siskiyou Music Hall

5-7 BRAHMS: Serenade No. 1 in D Major, Op. 11

5-14 GESUALDO: Madrigals and Sacred Music

5-21 NIELSEN: Symphony No. 2 (The Four Temperaments)

5-28 VILLA-LOBOS: Buchianas Brasileiras No. 2 for Orchestra

### 9:15 Talk Story

Rebroadcast of Wednesday's program

### 9:45pm-2am FM Rock

Progressive rock, contemporary and older, with a touch of fusion.

### 10:00 Rock Album Preview

Courtesy of Home at Last Records, Ashland.

### 2:am Sign-Off

# TUESDAY

8:00-9:45 Ante Meridian

9:00 am Calendar of the Arts

9:15 am ABCNews

9:45 am 900 Seconds

Public affairs in the Rogue Valley examined.

10:00 am-3:00 pm First Concert

5-1 ABSIL: Premiere Concerto Pour Piano et Orchestre

5-8 VIEUXTEMPS: Violin Concerto

5-15 RHEINBERGER: Concerto in F for Organ, String Orchestra and Three Horns

5-22 WAGNER: Tannhauser Overture and Venusberg Music

12:15 KSOR Midday News, ABC News.

In the Public Interest, Air Quality Report, Calendar of the Arts

3:00 pm Kent in Concert

Weekly concerts from Kent State University

4:00 pm Special of the Week

5:00 pm The Kid's Can

Stories, songs, poetry, plays, skits, jokes and children's views expressed by children.

5:30 pm Only One Earth

5-1 "Limits to Growth" & its Proponents.

5-8 "Limits to Growth & its Detractors

5-15 Dai Dong—An Alternative view of the Environment.

5-22—War as Environmental Destruction.

5-29 The Living Environment Swedish Style.

6:00 pm KSOR Information Service

6:15 ABC News

6:19 pm Siskiyou Music Hall

5-1 SHOSTAKOVICH: Symphony No. 3

5-8 FURTWANGLER: Symphony No. 2

5-15 MONTEVERDI: Orfeo Suite (well-tempered synthesizer)

5-22 WAGNER: Tristan and Isolde, Prelude and Liebestod

5-29 DELIUS: Piano Concerto in C Minor

9:15 pm In the Bookstall

Rebroadcast of Saturday's program.

9:45 pm FM Rock

2:00 am Sign-Off





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# WEDNESDAY

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8:00-9:45 am Ante Meridian

9:00 am Calendar of the Arts

9:15 ABC News

9:45 am Transatlantic Profile

10:00 am-3:00 pm First Concert

5-2 A. SCARLATTI: The Madrigals

5-9 BUXTEHUDE: Prelude and Fugue in D Minor

5-16 GERSHWIN: Concerto in F

5-23 RUBBRA: Meditazioni

5-30 MAHLER: Symphony No. 1

3:00 pm Collector's Corner

Presenting selections of the most distinguished classical recordings of the past from extremely rare recordings to modern pieces of unusual repertoire.

4:00 pm Talk Story

This term comes from Hawaii. To begin to translate it would be to do just that—to "talk story." Poet and professor of English Lawson Inada is your host. Talk Story may introduce a guest artist, a jukebox, or simply the magic of a book.

4:30 University Forum

From the wide-ranging world of ideas, opinion and analysis, presenting celebrities, public figures and distinguished scholars who appear on the University of Texas at Austin campus.

5:30 pm Concerts from Radio Moscow

6:00 pm KSOR Information Service

6:15 pm ABC News

6:19 pm Siskiyou Music Hall

5-2 PAGANINI: Sonata per la gran Viola

5-9 BUXTEHUDE: In Dulci Jubilio

5-16 FAURE: Pelleus et Melisande

5-23 BERLIOZ: The Damnation of Faust

5-30 GERSHWIN: Lullaby

9:15 pm Vintage Radio

A visit to the best and worst of radio from its heyday: 1930s, 40s and 50s.

9:45 FM Rock

2:00 am Sign-Off



# THURSDAY

8:00-9:45 am Ante Meridian

9:00 am Calendar of the Arts

9:15 am ABC News

9:45 am Veneration Gap

A magazine of Senior Citizens' news, views and events.

10:00 am-3:00 pm First Concert

5-3 BARTOK: First Quartet, Op. 7

5-10 BABBITT: String Quartet No. 2

5-17 J.C. BACH: Little Fugue in G Minor

5-24 BRUCKNER: Symphony No. 5

5-31 MENDELSSOHN: Trio in D Minor, Op. 49

12:15 pm KSOR Midday News, ABC News, In the Public Interest, Air Quality Report, Calendar of the Arts

3:00 pm Baldwin-Wallace Concerts

From the Baldwin-Wallace Conservatory in Berea, Ohio.

4:00 pm Marian McPartland's Piano Jazz

One of America's foremost jazz pianists hosts this new showcase program from NPR.

5:30 pm Common Ground

A program of the carrying capacity of the Rogue Valley.

5:45 pm Women Now

Produced in conjunction with Women in Transition on the SOSOC campus.

6:00 KSOR Information Service

6:15 pm ABC News

6:19 pm Siskiyou Music Hall

5-3 WAGNER: Gotterdammerung Orchestra Highlights

5-0 BRUCKNER: Symphony No. 4 in E-flat (The Romantic)

5-17 ARENSKY: Variations on a Theme of Tchaikovsky, Op. 35a

5-24 CHAVEZ: Los Curato Soles


5-31 BARTOK: The Wooden Prince

9:15 pm Performing Arts Profile

Artists speak out with host Adam Farley about themselves and their art.

9:45 pm FM Rock

2:00 am Sign-Off



Leather    Gifts  
Jewelry    Footwear

## Nimbus

on the plaza    •    Ashland, OR.



# FRIDAY

8:00-9:45 am Ante Meridian

9:00 am Calendar of the Arts

9:15 ABC News

9:45 am Beyond Personal Limits  
Explorations into the depth and breadth of the "human experience."

10:00 am-3:00 pm First Concert

5-4 PURCELL: Suite for String Orchestra

5-11 ALBINONI: Concerto in D minor for Oboes, Strings and Continuo, Op. 9, No. 2

5-18 BERG: Lulu Suite

5-25 SATIE: Socrate

12:15 pm KSOR Midday News, ABC News, In the Public Interest, Air Quality Report, Calendar of the Arts

3:00 Keyboard Immortals

Recordings of great past pianists, performed on a Bosendorfer Imperial Concert Grand, with Vorsetzter attachment; Joseph Tushinsky hosts

4:00 pm Folk Festival, USA  
Rebroadcast of Sunday's program

6:00 pm KSOR Information Service

6:15 pm ABC News

6:19 pm Siskiyou Music Hall

5-4 CHOPIN: Ballade in G Minor, Op. 23

5-11 GRIEG: Peer Gynt

5-18 ELGAR: Cello Concerto

5-25 ROBERT RUSSEL BENNET: Symphonic Songs for Band

8:00 pm Chicago Symphony Orchestra  
Live-on-tape concerts by this outstanding orchestra, under the musical direction of Sir Georg Solti.

5-4 ARENSKY: Variations (for String Orchestra) on a Theme by Tchaikovsky, Op. 35a

SHOSTAKOVICH: Symphony No. 13 in B-flat Minor, Op. 113 (Babi Yar) (texts are poems by Yevtushenko).

Gennady Rozhdestvensky, conductor; Arnold Voketaitis, bass; men of Chicago Symphony Chorus.

5-11 MOZART: The Marriage of Figaro Overture (K. 492)

MOZART: Piano concerto No. 27 in b-flat, K. 595

DUTILLEUX: Metaboles

RAVEL: Daphnis and Chloe Suite No.

2

Daniel Barenboim, conductor and piano.

5-18 BRITTEN: Variations and Fugue on a Theme by Purcell (Young Person's Guide to the Orchestra). Op.

34

R. STRAUSS: Oboe Concerto

BEETHOVEN: Symphony No. 2 in D, Op. 36

Sir Georg Solti, conductor; Ray Still, oboe.

5-25 SZOLLOSZY: Transfigurazioni

RACHMANINOFF: Piano Concerto No. 2 in C Minor, Op. 18

BARTOK: Concerto for Orchestra

Janos Ferencsik, conductor; Juliana Markova, piano.

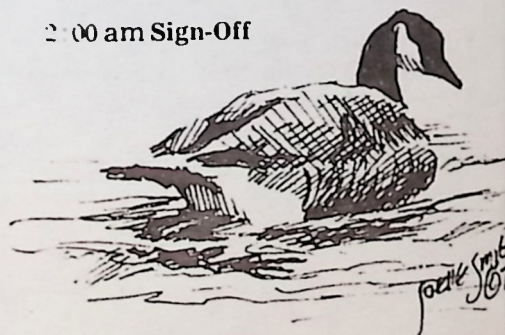
10:00 Jazz Album Preview

Courtesy of Rare Earth Records, Ashland.

10:40 Weekend Jazz

Locally produced discography of jazz artists who shape the direction of America's musical art form.

2:00 am Sign-Off



# SATURDAY

- 8:00-10:00 am Ante Meridian
- 9:00 am Calendar of the Arts
- 9:15 am ABC News
- 10:00 am Dolby Tone (30 seconds)
- 10:01 am In the Bookstall  
Selected readings by Charles Cameron.
- 10:30 am Chamber Music from Radio Netherland
- 11:00 am Lyric Opera of Chicago  
5-5 PUCCINI: Madame Butterfly  
5-12 MASSENET: Werther  
5-19 MASCAGNI: Cavalleria Rusticana and LEONCAVALLO: I Pagliacci  
5-26 DONIZETTI: Don Pasquale
- 12:00 pm Options  
A public affairs-arts magazine from NPR.
- 1:00 pm Music Hall Debut  
An album new to KSOR's library.
- 2:00 pm Siskiyou Music Hall  
5-5 DVORAK: Stabat Mater  
5-12 IBERT: Suite Symphonique  
5-19 BARTOK: Divertimento for Strings  
5-26 HINDEMITH: Organ Sonata No.

## 7:00 pm Earplay

New hour-long radio dramas produced for Public Radio by Minnesota Public Broadcasting and the University of Wisconsin.

5-5 When the Time Comes by Lee Devin. Ben is a dying man, in the last round of his bout with cancer. He and his wife reach for the meaning of their lives while straining to face death standing up.

5-12 You Wouldn't Remember by John Wain. When Jack Beeston dies all his wife can say for him is, 'At least he was never out of work!' But she didn't know all there was to know about her husband.

5-19 Manhattan Transference by William Tucker. Charles has his problems in this psycho-comedy. His psychiatrist died right in the middle of Charles' negative transference.

5-26 Attracta by William Trevor. An elderly Irish school teacher, whose parents were murdered in the early troubles in Ireland, becomes obsessed with a more recent atrocity in the north.

## 8:00 Cookie Jar News

A potpourri of absurdity, information and music.

## 9:00 pm Live from the Vintage Inn

KSOR broadcasts live performances featuring local artists.

## 10:00 pm Lithia Springs Special

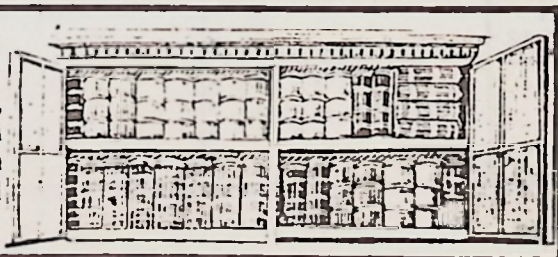
A program of folk and contemporary music and comedy.

## 12:00 Weekend Jazz

## 2:00 am Sign-Off

### In The Bookstall

English playwright, poet and writer, Charles Cameron, will host a program of selected readings from English literature. Saturdays at 10:00 a.m. and Tuesdays at 9:15 p.m.





# Programs at a Glance

May

	Sunday	Monday	Tuesday	Wed
8			Ante	
10		<del>European Review</del>	900 Seconds	<del>Transatlantic</del>
	Words & Music			F
12	BBC Science Magazine			
	Folk Festival U.S.A.		KSOR	
2	<del>Studs Terkel</del>			Co
4	Sunday Supplement	<del>Festival of Flanders</del>	<del>Kent In Concert</del>	<del>Collect</del>
		<del>Chatterbox</del>	Special Of The Week,	Ta
	Siskiyou Music Hall	<del>Downtown Jazz</del>	The Kid's Can	<del>Univers</del>
6			Only One Earth	<del>Conce</del>
			KSOR	Inform
	Voices In The Wind			
8	<del>New York Philharmonic</del>			
			Siskiyou Mus	
10	Jazz Revisited	Talk Story	In the Bookstall	Vintag
	Jazz Continued	Rock Album Preview		
12	Weekend Jazz			FM Rod

1979

# 90.1 FM Stereo Dolby

Wednesday		Thursday		Friday		Saturday		
Meridian								8
Profile		Veneration Gap		Beyond Personal Limits				10
First						In The Bookstall		
						Netherlands Music		
								12
News						Lyric Opera of Chicago		2
Concert						Options		
Corner		<del>Baldwin-Wallace</del>		<del>Keyboard Immortals</del>		Music Hall Debut		4
Theory		<del>Consider the Alternatives</del>		Folk Festival U.S.A.		Siskiyou Music Hall		
Forum		Marion McPartlands Piano Jazz						
Soviet		Common Ground Women Now						6
Service								
c Hall						Earplay		8
						Cookie Jar		
						Live From The Vintage Inn		10
Radio		<del>Performing Arts Profile</del>		Chicago Symphony		Lithia Springs Special		12
				Jazz Album Preview				
				Weekend Jazz		Weekend Jazz		



# On Art and Art Education

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*Harriet Rex-Smith moved to southern Oregon from the Midwest where she lectured, taught or served as artist-in-residence at various schools including Valparaiso University, Indiana University Northwest Campus, Purdue University Calumet Campus and Michigan City Art Center. She has had one-person shows at Indianapolis Museum, Indiana University, St. Mary's College, Purdue University, Gary Artist's League, Dunes Art Foundation and others too numerous to*

*mention here. She has received First Awards from Eastern Illinois University (Paul Sargent Gallery), Dunes Art Foundation, Northern Indiana Art Salon, and the Indianapolis Museum of Art. She is currently in the process of building a new studio-workshop in the Greensprings area above Ashland where she will work and, together with other teachers, hold workshops in painting, printing, poetry, cloth sculpture and even Shakespeare.*

## An Interview with Harriet Rex Smith

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INTERVIEW BY JAMES OTEY

KSOR: What brings you to southern Oregon?

HRS: Well, that's very easy to answer. I came to southern Oregon because it was the most beautiful spot I had seen anywhere on earth. And then after I got here, I found a bonus...and that is that the people are beautiful too. I think that most people who relate to the beauty of the environment and come here for that reason tend to be a more sensitive kind of person that an artist can relate to.

KSOR: What's the difference between the environment that you left and this one?

HRS: Well, in terms of art appreciation, there was more art awareness in the Chicago area. I didn't think it was art oriented until I came here and found that art here is where we had been 15 or 20 years ago, in terms of people thinking it important. Art, in Indiana, is part of the core curriculum in the schools. They understand the necessity for creative training and it can't be done any way better than through art. It's already a required subject in the schools there. I was really kind of surprised to find Oregon so far advanced in so many ecological, environmental ways, but, educationally, in terms of art, they're not. Fine arts here is probably bottom of the heap. It did occur to me, and it's just conjecture on my part, that with the beauty of the landscape, the

stunning visual impact that nature has in this area, that they don't sense a need for the visual arts. It's so gorgeous here, who needs a painting hung on the wall?

KSOR: How do you think this is influencing your work?

HRS: It has influenced me so far to seek a market elsewhere. I've gone up to Portland and Vancouver to find galleries. Financially, I don't think this is a good place to come unless you have a missionary spirit. I do have a bit of missionary spirit myself.

KSOR: How do you think it's affected your art? Has it?

HRS: Not yet. I haven't even begun to paint the Oregon scene. So far I seem to be studying it, thinking about it, being charmed by it, but I can't really say I've gotten down to expressing it yet. I've painted but I haven't painted the Oregon landscape. The thing that's affected me the most has been the lack of working facilities. The painting I've been doing has been mostly watercolor and that's been sketching it out in nature under the trees. It's easier to do when you have no studio. When you ask "How's it affecting my art", I immediately think of the kind of art that I enter in exhibitions, have one-man-shows of and so forth and those are not my watercolors. Watercolors, for me, are more or less taking in information and data which is then transformed into an art-form later on.

KSOR: So, for you, watercolor is a rough draft?

HRS: In a sense, yes. Not all of them, of course. But I have never considered my major media to be watercolor.

KSOR: I've noticed that many of your paintings are titled Yin and Yang. What does that mean?

HRS: Well, yin and yang is a system that's credited to the Orient whereby all the polarities that exist in the world are made complementary to one another so that you could say high and low, east and west, male and female, sweet and sour, whatever...All these things that in our culture seem to be forever put asunder. In Oriental cultures, these things are all considered as together. As a matter of fact, it's almost like a pendulum. The pendulum would swing from one to the other so that you'll find that one influence is counter-balanced by the other constantly. It can't just swing one way forever and so a balance is needed. So, I think you'll find those civilizations where the yin and yang concept is fully developed are generally more moderate societies. Unlike our own which seems to be based on a fairly aggressive male-dominated society in the western world for the last couple thousand years.

KSOR: Do you think that shows a lack of harmony?

HRS: Yes, it's a lack of harmony, a lack of balance. The yin-yang concept gives you a dynamic picture of the world. That is, a changing one. I think that many people today are so in love with the idea of stability... of things not changing. I don't feel that the lack of change is a good thing. Change is inevitable, change happens, so go with it. The artist is a creative person aware that you are constantly ordering elements out of a kind chaos, and that's change. My paintings have that title because I got interested in that system of philosophy. So I was



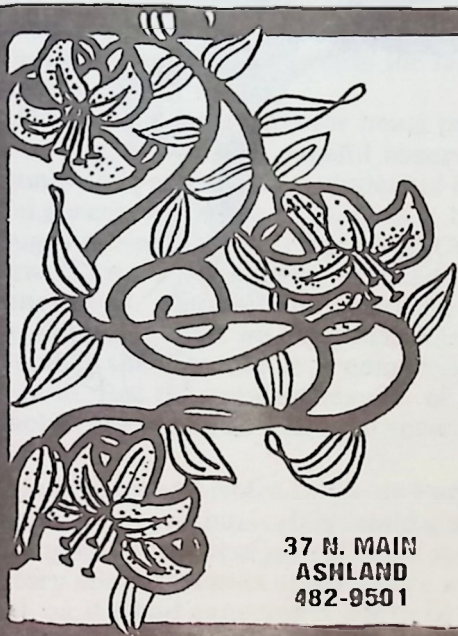
looking for concepts that expressed that in our own culture. I found it in those old buildings, barns for instance, where there was a strong structure that I call the yang influence; man-made, rigid surface. Then the shadow of the tree, that I consider yin...nature for one thing. A tree can be a yang form too but in this case it's the shadow of the tree and a shadow is always a yin or feminine form. Of course everything is nature, even the barn is nature but it's been affected by man's precision. So here is nature throwing on the barn a shadow of itself--that is, you see the boards and battens, you see the lines much more clearly because they are thrown into relief by the shadow, so it knits, it synthesizes, it compliments. The two belong together and the shadow enhances the yang form. Just like the male and female.

KSOR: Do you think any artist has an effect on the world?

HRS: That's a hard question. I can only deal with the visual arts, since I'm a painter. I think that the effect of the artist on society is tremendous, but it's a kind of an underground, hidden effect...it's subtle. The artist, for instance politically, is not at all effective. So, if you're talking about the course of history as legislation, armament or disarmament--the artist has no effect at all. I think the effect of the artist is more subtle. I think what the artist does is to make people more human, more aware of themselves, like a psychologist does, like a musician does, like Shakespeare did. We're in the Shakespeare center and what did Shakespeare do but hold a mirror up to ourselves and say, people are like this. This is what we are like. I think the visual artist is doing the same thing...holding up a mirror to society, and gradually society sees itself as mirrored by the artist and it often changes as a result of what it sees. I think the artist does more than that if the artist is a teacher. I'm a teacher, so I kind of get into this. I feel that every person is a potential artist and that we all have the need to do creative things. The whole idea of my coming here and establishing a workshop-school has been related to the idea that everyone should be art educated. The schools aren't doing it mostly because they don't realize the crying need for art expression. We've come to know that we think in terms of images, and memory is stored as images. We don't think in words after all. There are people who said that man wasn't civilized and a youngster can't begin to think until he has a language. Now we know that things are done in images. The image would precede even the spoken language, which is a symbol. The image is more of a direct apprehension of whatever reality is for us. So if we're educated in visual images, that seems to me a more direct way of thinking and, besides, I think everyone has an urge to do it.

KSOR: Do you think because the people who are in charge of such decisions, by the very nature of their being in charge, are not artistically inclined?

HRS: Yes, I think that's true. For a long time, education has been in the hands of those who are very logical, methodical, well organized. They've got it together in what they think now are left brain activities. I've been in schools a lot as teacher and artist-in-residence. Superintendents and principals almost always are drawn from that element of education that emphasizes the left brain. They are either from the mathematics department or most often coaches because there they develop a good deal of structure, patterning, discipline, programming and that kind of thing. Very often these people have almost a negative view of art. It's almost as though art were threatening to them because art deals with a kind of chaos out of which comes order. Maybe art, to them, is what they did in kindergarten when they cut out pumpkins and put them on the window, and they see it's a very trivial kind of exercise. And sometimes, art is taught in schools by people who reinforce that idea and they don't see the importance of creative thinking. I hold it to be very important. I think if Einstein hadn't had a good right brain, a good intuitive image-making ability, he wouldn't have come up with the discoveries that he did. In fact, he even said so, you know, a flash of intuition.



## RARE EARTH

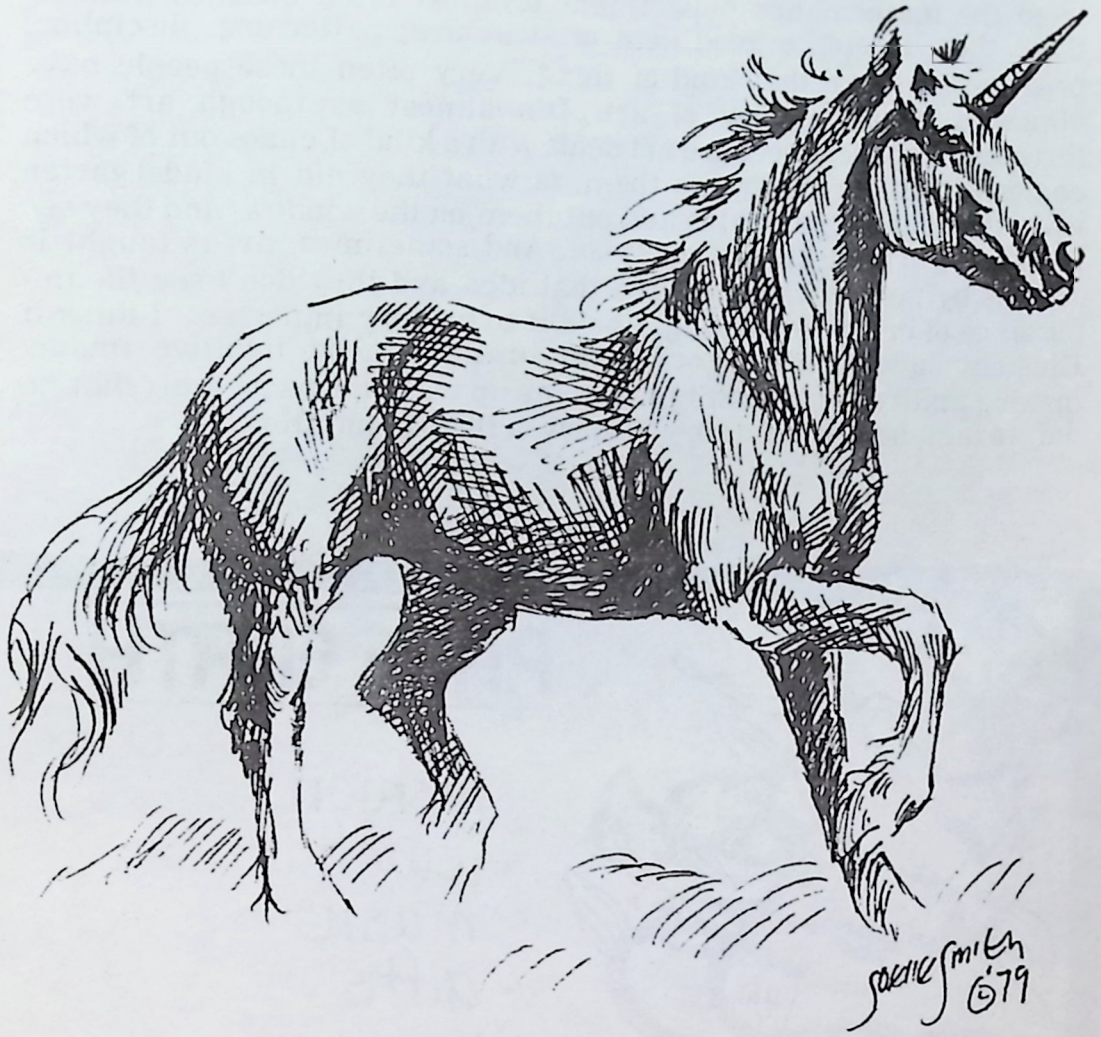
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# Going Home to History

## Monumental art is an anchor for tradition

BY DON DRAISNER

Some exceptional efforts of man last for centuries. Some don't, and many last only as long as those present can remember the event. One result of education has been to pass on the memory of the important events and discoveries of man, so that the information and lesson thus acquired will not have to be relearned by the next generation. To understand the pivotal points of history is a difficult and delicate enterprise, requiring the ability to understand and accept the paradox. So much history has passed, been recorded, re-recorded, and subject to prejudice and misconception as to erode the ability to represent the truth as presented at the moment of conception. It is difficult to gain the flavor and feel of events for later inspection, so much a part of understanding life.

There is no substitute for being present at an historical event (that is obvious), but with careful observation and inspection of such accounts and records left, a student of history can penetrate into the past and perceive why the Crusaders of the eleventh and twelfth centuries sought to regain the birthplace of Christ, or why European feudalism turned into Nationalism, causing warring conflict of ever larger dimensions, with all the resulting scientific, social and economic developments that we enjoy. Therein lies the paradox, to comprehend events of the moment or to comprehend from depth of time. We must do both. But the greatest teacher of all is the moment of being, for it teaches one to feel as well as to know.

I looked up and Notre Dame de Paris rose before me, made of finely carved stone and intricately inlaid glass windows, a monument. It was no longer a figment of my collected speculation, or imagination. No art history slides or books stood before me; it was, well, real. Almost too real, as it I had expected it not to be there, existing in local memory and as an irretrievable fragment of bygone years.

For someone interested in monumental architecture and environment as an artful experience, this Cathedral of Paris was one of



the important ones. Here stood this immovable mass of stone edifice dedicated to the spiritual quest of a people for over 700 years, and it was still the same, drawing people for worship and observation.

As I entered the church, I began to think of the Rogue Valley, my home, many miles distant. Inside, it was night, awash with hushed sounds reverberating off the high ceilings, walls, and ascending curved arches. On either side, small chapels were stationed where brightly lit candles sent sparkles into the dark, creating a space that had a renaissance depth about it. I felt as if I were emerging into a place where sacred events had transpired, and where for so long has existed a real sense of permanence and endurance. For a West Coast American, this is not a part of local history. We have not existed as a country very long, especially in the west, where history begins little over one hundred years ago. Unfortunately, the previous human history of the west coast, pre-white culture, was mostly obliterated before any in-depth accumulation was possible. Such is history. Much is lost, some is retained, and this leaves a limited feeling for accurate historical events. Occasionally deeply ingrained cultural characteristics persist and are as much a part of life today as when they originated.

I watched as a small old lady, dressed in a thick dark long dress, overcoat and plastic rain cap, prayed at one of the side chapels. Gingerly getting up she purchased several candles and returning to her spot, lit each in memory and prayer. It was an act of the centuries, based upon Catholic tradition and human hope. Finished, tired, she rose to her feet, grabbed her shopping bag, and slowly walked out, just as her many counterparts must have done for hundreds of years. Tradition, habit, are bits of security that persist beyond style and even common sense to help mold our heritage. In the process, they give us some feeling for the reasons undrelying the action.

Two American visitors were trying to decipher the announcement of an upcoming organ recital of Bach at 7 p.m., several days hence. Their English mingled with four or five other languages as different people came to see and experience this church. I half hoped that somehow I could ignore travel restrictions and plane reservations, and attend that recital. Light streamed into the interior from the many side stained glass windows and especially the large and vastly beautiful "Rose Window" that faces the altar at the nave entrance facade.

Such workmanship, such beauty--it was just incredible to see that it could be done. I realized that in part this was after all a distant element of my home culture. The many style elements contained at Notre Dame, and the spiritual practices, have been copied and adapted by churches at home, but on a smaller scale. At that moment I began to sense an understanding that is difficult to translate and explain but nevertheless very real and important. It was a sense of perspective, of time, place, and myself. Being so far away from home

...ve me understanding about how I felt of life from points of reference  
...er than home ones. It was a sense of larger realities, derived from  
... accumulation of a different culture and the manner of survival  
...eded by that culture.

Europe in general, and France in particular, are substantially  
...ifferent than the U.S. west coast. Gasoline costs, on the average,  
...bout \$2.00 a gallon. Cars are more expensive and much smaller. It is  
...ar more difficult for a young couple to purchase a private home to  
...aise a family than here. They waste less, out of necessity; they care  
...more. They sell us culture. They need us. We need them to guide us and  
...as a reference and example of what can happen both good and bad  
...after many years of development. We are less crowded, less settled  
...and less aware. The ever moving frontier of western man has ended  
...with its push to the Pacific Ocean.

We have come full circle. No more frontier, folks, this is it, and we  
...have to make the best of it, or mess up. Historically man has refused  
...many times to heed the painfully won lessons of life and reinvented the  
...wheel every time he needed it, so to speak. Time, our ever present  
...companion, looks at us and reminds us that it will wait for all, and into  
...all it gathers. Large scale waste and development are obsolete. The  
...Arabs, Carter, taxes, the Space Brothers, and the National Enquirer  
...all say so. I say so. It's never too early to appreciate what we are so  
...lucky to have, and act accordingly.

An English tourist stops and asks me; "At what time will the next  
...scheduled tour of the Cathedral take place?"

I point to a sign and tell him that it will be in about an hour. He  
...thanks me in French without thinking. My feet are tired, I am hungry  
...for more cheese crepes and good wine. Walking toward the transept, I  
...realize that the time I have spent here will always stay with me and I  
...will take a part of all this back with me, over 9,000 miles. Giving me  
...more than I expected to receive. I step into a multi-colored pool of light  
...and look up into a stained glass window of immense beauty, made  
...sometime between the original starting date of 1163 and approximately  
...one hundred years later at the completion of construction Whoever  
...made it was good. Listlessly, an old Bob Dylan lyric floats across my  
...mind..."...you walk into the room  
...with your pencil in your hand  
...you see somebody naked and you  
...say who is that man?  
...you try so hard  
...but you don't understand  
...just what you will say  
...when you get home."





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## Style

Like a life boat  
discovered after swimming  
for hours or was it years  
remembering the double mast  
falling beneath the waterline  
like a lead ruler  
marking off the descent?

Going down  
was it the torrential weather  
or the bland winds  
holding us to nowhere?

No matter.

This dingy, this raft  
just like the other one  
we will grow into its dimensions.  
Starboard and aft  
rubbing down  
its tight long sides  
praising its bell like  
burnished air

And with its wide belly  
caressing new water  
we will christen it  
with forgetfulness.

How wood rots  
from the inside out  
How through neglected corners  
rust eats holes  
How swimming  
is our way of life.

JOHN DOWLING

# Poem

Through our front bedroom window  
incomparable nights! 3 am  
my brother and I still up  
waiting, for the long silver  
shell, ribbed sides, sell-leak  
misspelled dream. The conductor  
like a blue toy, head down  
ticket looking, walking through  
clouds of white steam, pacing  
along square port-holes of sleep  
pieces of amber embedded  
in the long silver sides.

And our secretive laughter  
dead tired, trailing off  
like falling asleep  
in the lap of an old movie.

Refusing the early morning calls  
waking at ten, the day  
already Kentucky, gray blue porch  
white railing, the air humid,  
thick like the word muggy,  
a reason for fighting for  
the skin and heat smoothed  
cool brown wicker.

Rocking out, talking about trains  
the dusty school yard, canary  
yellow mornings. and before dawn  
the dew beading on the hand layed  
red brick alleyways, bone dry  
after the sunlight.

Since that time, old songs  
concrete, now abstract wanderings.  
Incomparable nights, the fire  
burning, tonguing the air  
the shifting boundaries, warm  
yet elusive. My hands cupping  
over, rubbing together, trying  
to shake the dry cold--  
starlight embedded in my palms  
etchings like rivers on Mars  
immensily old, wonderful cataclysm!  
like a shell, a window of sound  
found on a mountain, still echoing  
the shoreline, drifting away.

JOHN DOWLING



# Southern Oregon Arts

## Events in May

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- 1 The Oregon Shakespearean Festival is underway with nightly performances in rotation. The Elizabethan State is offering *A Midsummer Night's Dream* directed by Dennis Bigelow; *As You Like It* directed by Audrey Stanley and *The Tragical History of Dr. Faustus*, directed by Jerry Turner. The Black Swan is offering *Who's Happy Now?* directed by Michael Leibert; *The Root of the Mandrake* directed by Judd Parkin and *Indulgences in a Louisville Harem* directed by Michael Kevin. *Macbeth*, directed by Pat Patton; *The Play's the Thing*, Directed by Dennis Bigelow; *Born Yesterday*, directed by James Moll; *Miss Julie*, directed by Elizabeth Huddle; and *The Wild Duck*, directed by Jerry Turner are playing at the Angus Bowmer Theatre. For dates and reservations call 482-4331.

May 1-18: Rogue Valley Art Association Photographic Exhibition and Show, Rogue Gallery at 8th & Bartlett, Medford, 10:00-5:00 Monday-Saturday.

Crater High presents a Jazz Concert. Call 664-3341 for more information.

May 1-18: Rogue Gallery presents Contemporary Crafts Show from the Western Association of Art Museums.

Medford Public Library offers weekly story hours every Tuesday at 10:00 am.

- 3 Peggy Grueling recital at 7:00 pm, Music Recital Hall, SOSC.

May 3-18: SOSC Student Art Show featuring recent works. Stevenson Union Art Gallery, SOSC.

- 4 Ashland Folk Dancers host dancing every Friday evening at 59 Winburn Way. Beginners sessions start at 7:30 pm.

May 4-5: Jazmin's in Ashland presents the Charlie Byrd Trio in Concert. 7:30 & 10:00 showings. For reservations call 488-0883.

May 4-5 The Medford Community Theatre presents *The Gazebo* by Alec Coppel and directed by Patsy Ward. For reservations call 772-6293.

## May

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- 15 Jam Session every Saturday. Bluegrass and old-time at 1:00 pm, Cripple Creek Music Co., 237 E. Pine, Central Point.
- SOSC Music Department presents a Jazz Festival, all day in the Music Recital Hall, SOSC.
- Rogue Valley Symphony Orchestra presents Concert #4, 8:00 pm, Medford Mid High.
- 16 Rogue Valley Symphony Orchestra presents Concert #4, at 8:00 pm, Rogue Community College, Grants Pass.
- Ashland Film Society presents German Film Series featuring "Ageuirre, the Wrath of God," directed by Werner Herzog. 7:00 & 9:00 pm at 59 Winburn Way, Ashland.
- 18 Rogue Valley Symphony Orchestra presents Concert #4, 8:00 pm Music Recital Hall, SOSC.
- 19 Jazmin's presents Linda Waterfall in concert featuring contemporary folk music. Begins at 9:30 pm.
- 20 May 10-12: Medford Sr. High Drama Department presents various children's plays. For more information call 776-8726.
- 1 May 11-12: The Medford Community Theatre presents *The Gazebo* by Alec Coppel, and directed by Patsy Ward. For reservations call 772-8118.
- 2 Rogue Gallery presents a one session workshop in Log Cabin Quilting taught by Suzi Hokonson. Begins at 9:00 am. For reservations call 772-8118.
- Rogue Gallery presents a one session workshop in Exploring Watercolor taught by Sharon Wesner. Several techniques will be demonstrated, and the students will try each. Some watercolor background is necessary. Class begins at 9:30 am. For registration call 772-8118.
- 3 Ashland Film Society presents German Film Series featuring "Beware of a Holy Whore" directed by Rainer Werner Fassbinder. 7:00 & 9:00 pm. at 59 Winburn Way, Ashland.
- 4 SOSC Music Department presents Symphonic Wind Ensemble, 8:00 pm, Music Recital Hall, SOSC.
- Medford Sr. High presents Orchestra Concert, 8:00 pm.
- Rogue Gallery presents a one session workshop in Gourmet Desserts taught by Phyllis Reynolds. Begins at 7:00 pm. For registration call 772-8118.

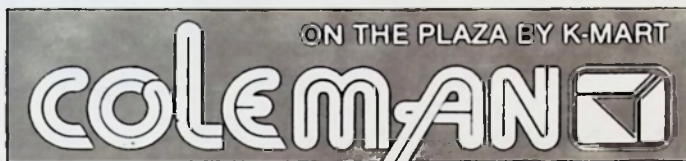


- 16 May 16-19: Ashland Senior High School presents spring play *The Curious Savage* (a comedy). 7:30 pm, Mountain Avenue Theatre.
- 17 Medford Senior Center will host a Mayflower Dance featuring the Senior Orchestra at 1:30 pm.  
SOSC Music Department presents Brass Choir, 8:00 pm, Music Recital Hall, (no charge).  
Medford Senior High presents Choir Concert, 8:00 pm.  
May 17-19: Medford Senior High Art Department presents annual art show, Thurs.-Fri., 8:00-4:00 pm, and Sat. 1:00-4:00 pm.
- 18 May 18-19: Medford Community Theatre presents *The Gazebo* by Alec Coppel and directed by Patsy Ward. Presented at Ashland Hills Inn. For reservations call 772-6293.
- 19 Rogue Gallery presents a one session workshop in Quick Quilting taught by Suzi Hokonson. Class begins at 1:30 pm. For registration call 772-8118.
- 20 Ashland Film Society presents German Film Series featuring "The American Friend" directed by Wim Wenders. 7:00 & 9:00 pm at 59 Winburn Way, Ashland.  
Jazmin's presents Ocean Motion, a contemporary dance company with two dancers accompanied by Jazz Piano. For reservations call 488-0883.
- 21 May 21-31: Rogue Gallery presents Betty LaDuke paintings and drawings: retrospective and current work from her trips to China, Mexico, and other parts of the world.
- 22 Crater's Arts and Crafts Festival. Call Crater High School for more information.  
SOSC Music Department presents Concert Choir, 8:00 pm, Music Recital Hall.
- 23 Southern Oregon Society of Artists is sponsoring an art workshop to be conducted by Clifford Sowell, art instructor from SOSC, 7:00 pm, at the Medford Senior High School cafeteria. Public is invited. For more information call Betty Struble, 772-6942  
Ashland Senior High School presents Jazz Lab Concert, 7:30 pm, Mountain Avenue Theatre.
- 26 Jazmin's presents Utah Phillips featuring traditional folk guitar and storytelling. For reservations call 488-0883.
- 31 Medford Senior Center presents the Old Time Fiddlers and dance at 1:30 pm.



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# Rogue Valley Galleries and Exhibitions

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CASA DEL SOL: 82 N. Main, Ashland. 11 a.m. to 5 p.m. Tuesday-Saturday. Original oils, watercolors, wood sculpture.

CASCADE WILDLIFE GALLERY: In Orchard Lane, 40 N. Main, Ashland. 11 a.m. to 6 p.m. Monday-Saturday. Original oils, water colors, wood sculpture.

GALLERY ONE: 232 S.W. Sixth St., Grants Pass, (above Kauffman's Men's Store). Noon to 5 p.m. Tuesday thru Saturday. Fabric art, oils, watercolors, ceramics.

GRAPEVINE GALLERY - WITTEVEEN STUDIO: 305 N. Oregon St., Jacksonville. Noon to 5 p.m. Tuesday-Saturday. Original oils.

HIGHER GROUND STUDIO: 175 W. California St., Jacksonville. 11 a.m. to 5 p.m. daily, noon to 4 p.m. Sunday.

LAMPLIGHT GALLERY: 165 E. California St., Jacksonville. Hours of convenience. Original oils, charcoals.

MAINSTREET DESIGN: 411 E. Main St., Medford. 12:30 to 5:30 p.m. Wednesday to Saturday. Collages, targets, air-brush works.

SOUTHERN OREGON POTTERY & SUPPLY: 1300½ E. Barnett Rd., Medford. 10 a.m. to 5 p.m. Tuesday-Saturday. Original pottery.

PAULSEN HOUSE: 1 W. 6th St., Medford. 9:30 to 5:30 p.m. Monday-Saturday. Original oils, watercolors.

PIJON SOUTH: 225 W. Main St., Medford. 11:30 a.m. to 5:30 p.m. Tuesday-Saturday. Fine graphics.

ROGUE'S BOUNTY: 21377 Oregon 62, Shady Cove. 9 a.m. to 5:30 p.m. daily. Original oils, weaving, pottery.

ROGUE GALLERY: 40 S. Bartlett, Medford. 10 a.m. to 5 p.m. Monday-Saturday. Original oils, watercolors, prints and ceramics.

SOUTHERN OREGON STATE COLLEGE: Ashland. Art exhibit on the 3rd floor of the Stevenson Union Building. Rotating exhibit.

SOUTHERN OREGON SOCIETY OF ARTISTS: Paintings selected by critiques conducted by featured artists are placed in the Society's rotating galleries; Crater National Bank, Medford; Stanleys Resturant; The Oregon Bank, Medford Shopping Center.

VILLAGE GALLERY: 130 W. California St., Jacksonville. 10:30 a.m. to 4 p.m. Tuesday-Saturday, noon to 4 p.m. Sunday. Metal sculpture, original oils, pottery and acrylics.



## CONTRIBUTORS

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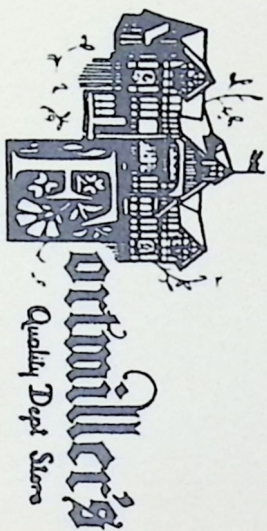
In addition to the usual folks for whom no introduction is needed, Don Draisner is a curator at the Jacksonville Museum.



# KSOR

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